










Phytonyms of the Kazakh Steppe Reflecting the Culture and Sacred Awareness

Kulzat Sadirova^a, Tektigul Zhanna Orynbasarovna^b, Bayadilova-Altybayeva-Ainura Baktygalievna^{c*}, Abdirova Sholpan Gaidayevna^d, Islamgaliyeva Viktoriya Zhanabayevna^e, Zhazykova Raushan Balgalievna^f, Sydyk Perizat Sandybayevna^g

^a Doctor of Philology, Professor, K.Zhubanov Aktobe Regional University, Republic of Kazakhstan, Aktobe, E-mail: kulzat.sadirova@mail.ru

^b Doctor of Philology, Professor, K.Zhubanov Aktobe Regional University, Republic of Kazakhstan, Aktobe, E-mail: t.khamza@mail.ru

^c Master of Humanities and Arts, Aktobe Regional University named after K.Zhubanov, Republic of Kazakhstan, Aktobe, E-mail: ba_ainura85@mail.ru

^d Ph.D., K.Zhubanov Aktobe Regional University, Republic of Kazakhstan, Aktobe, E-mail: abdirova_83@mail.ru

^e Master of Humanities and Arts, K.Zhubanov Aktobe Regional University, Republic of Kazakhstan, Aktobe, E-mail: ivzh2012@mail.ru

^f Master of Humanities and Arts, K.Zhubanov Aktobe Regional University, Republic of Kazakhstan, Aktobe, E-mail: rau_083@mail.ru

^g Master of Humanities and Arts K.Zhubanov Aktobe Regional University, Republic of Kazakhstan, Aktobe, E-mail: sydykperizat@gmail.com

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Abstract

There exists a relationship of phytonyms in the Kazakh language with the content of the Kazakh mythical texts. This study attempted to examine mytho-phytonyms as carriers of information about the worldview of the Kazakh people. In the course of this qualitative study, the data was collected through documentation search. The mytho-phytonyms like *karagai* (pine), *sekseuil* (*saksaul*) and similar other "sacred equivalents" within the framework of mythological texts were examined, which expressed the cognitive attitude of the ethnos to the environment and to religion. During the analysis of the data, the information about the myths related to the phytonyms *karagai* and *sekseuil* was correlated with the external features, biological characteristics of plants, and their role in the genres of folklore and literature was determined. The novelty of the research lies in the fact that phytonyms are considered for the first time in the mythological aspect. As a result of this research, images of pine and *saksaul* are established clearly in the minds of the Kazakh people, and the breadth of the intertext field of mythical texts has been determined. The implications of this study relate significantly to the relationship between language, culture, and mythology and further research on mytho-phytonyms and the creation of a dictionary of mytho-phytonyms of the Kazakh nation.

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* Corresponding Author.

Email: ba_ainura85@mail.ru

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Introduction

Every language has a phraseological system which provides information about its structural and semantic features, origin, national-cultural identity, and various constituent components (Nurutdinova et al., 2021). Specifically onomastic phraseology, which relates to the origin of proper names, is closely related to various traditions and onomastic units such as anthroponym, toponym, mythonym, theonym, phytonym, zoonym, which are none but names used in linguistic discourse (Aysu, 2021). Anthroponym refers to person's names; toponym refers to a place; mythonym refers to something originating in mythology; theonym refers to divine names; zoonym refers to names of animals while phytonyms, particularly, are used to understand people's ideas about the world of plants. Unlike other onomastic units like toponyms and anthroponyms, phytonyms are less studied (Bekeyeva et al., 2021).

In onomastic discourse, such -onyms have stored and transmitted information from generation to generation, reflecting their content, cognitive models of the national worldview and the worldview of certain communicants as well as their relationship with the environment (Aysu, 2021). As Professor Underhill writes, worldview is a term with a colorful past (Underhill, 2009); hence, on this issue of onomastic discourse, there is scientific research available for use in the past. In the domain of philology, there are various studies of phytotoponyms, which are a type of toponym that includes plant names, or which are a combination of names of plants and geographical names. Phytotoponyms are an important tool for analyzing changes in vegetation over a period of time. They make it possible to reconstruct changes and their functions, but there are practically no studies that reveal phytonyms alone in the mythological aspect. In this regard, a need was felt to define and systematize the mythological description of phytonyms.

Hence, the contents of the sampled mythical texts consisted of descriptions of two phytonyms, *karagai* (pine) and *sekseuil* (*saksaul*), whose analysis was made in the study with a linguistic perspective in relation to these plants. These analyses were based on the principle of anthropocentricity (the human factor in the language), linguo-cultural principle (language as a means of cognition), and axiological principles (formed as a result of the analysis of phytonyms, human views on the plant world, its evaluation, and use in life) (Nurutdinova et al., 2021). Based on these principles, the study tried to identify the features of the mythological thinking of the Kazakhs by analyzing *karagai* and *sekseuil* as mytho-phytonyms. This determined the relevance of the current research and also the rationale behind using the term mytho-phytonyms, to mean more precisely, names of plants on a semantic basis which preserves a mythical understanding.

The subject of the study became the mythological aspect of onomastic discourse and it attempted to identify information on the national and cultural content of phytonyms in the Kazakh language based on the analysis of mythical texts (Aysu, 2021; Koldashova, 2021). The mythical texts were analyzed related to phytonyms in the linguo-cultural and discursive aspect and looked for answers to the following specific questions:

1. Is it possible to recognize phytonyms in the quality of the cultural code that carries people's understanding of the plant world, including the mythical one?
2. How is the representation of phytonyms of the cultural consciousness and sacral consciousness of the nation reflected in mythical texts?

In order to probe these questions, the mytho-phytonyms like *pine* and *saksaul* found in the mythical texts of the folk song "Pine and *Saksaul*", or "wooden poem" were analyzed. Prior to analyzing the text, the study also made a general study of phytonyms through some generalizations and analysis of the information in the scientific area of this problem. It also made a selection of names related to mytho-phytonyms from a number of phytonyms and from various mythical other texts and their analysis.

Theoretically, this research is significant because it belongs to the category of onomastic discourse through a successive recognition of phytonyms in other domains (Rupysheva, 2020). Its practical significance is determined by the fact that it analyzed the mytho-phytonyms and the information it carries can be a useful material for compiling a dictionary of mytho-phytonyms. The results of this study can also be used in subsequent works on onomastics as well as a rich reference source to design educational and methodological activities such as creation of textbooks and teaching aids.

Literature Review

Within the framework of phenomenology and structuralism, a myth is not just a text, but a transcendental text with a wide intertext field and high frequency (Mocombe, 2019). The semiotic school of explains myth as a modeling system. In modern cognitive linguistics and linguo-culturology, myth is interpreted as a kind of conditional stereotyped thinking (Nurutdinova et al., 2021). Many scientists emphasize that the mythic world model is crucial for modern people, national cultures and languages. At the end of the 19th and beginning of the 20th century, even the scientific works studied myth in philosophical, linguistic, and logical aspects. Therefore, the theoretical basis of this study was the works of all these ideologies which believed that language acted not only as a communication tool, but also as a repository of the specifics of national culture and mentality.

Language, on one hand, is a means of penetration into the sphere of mentality and, on the other hand, it is a phenomenon and an expression of culture (Pangereyev et al., 2023). Studies have also regarded a country's culture as widely regarded as one of the most effective methods for gaining a comprehensive understanding of that nation (Lazareva et al., 2020). The concept of "culture" encompasses the collective body of knowledge that is passed down through generations within a particular group in many languages (Ha, 2023). For example, in Russian language, phytonyms have both linguo-culturological and lexicographic aspects (Nurutdinova et al., 2021). In Russian linguistics, however, phytonyms have also been studied as a common language cult in healings, and have been analyzed in linguo-cultural and lexicographic aspects (Yashchenko, 2023).

Phytonyms are distinguished with a sacral component, inherent in all languages and represent a fragment of the universal linguistic picture of the world (Zokirovna, 2022). With the phenomenon of sacral phytonymy in language from the position of linguacultural interpretation, Zokirovna (2022) notes that sacral phytonymy belongs to the most ancient classes of lexicon, which reflect both objective and subjective ideas about the surrounding reality. The sacral phytonymy enshrines, in particular, mythological and sacral (including religious) motifs associated with the development of the environment, which in general reflects the nature of paralogical thinking and accommodates some fragments of the naive picture of the world. The sacral component is also understood as semes, indicating the connection with folk medicine, religion, folk holidays, beliefs, etc. (Zokirovna, 2022)

Scientifically, phytonyms are thus an integral part of the linguistic picture of the world in the human mind (Zokirovna, 2022). Therefore, in the semantics of phytonyms, the mythical understanding of people in relation to the plant world is preserved. It also presents the creation of cultural and sacral consciousness of the nation, the interpretation of which allows linguo-cultural and discursive analysis of the content of mythical texts (Lazareva et al., 2020). The concepts, cultural and sacral, were used in the current study to mean differently. The term 'cultural' represented the creation of the whole society, based on the experience of the ancestors and individuals' current experience, which necessarily transfers to the next generation. Truly speaking, creation of cultural consciousness among people goes in two directions: first, scientific knowledge of the world (ideas, experiments, philosophical analysis, research, theory, and logic; second, spiritual experience of the world through God and higher souls (Kurban & Duisembekova, 2023). Thus, the cultural consciousness makes the world aware of the real experience of the world as both scientific and spiritual.

On the other hand, sacral is used to denote sanctity, a high mystical power of some object or creature (Kurban & Duisembekova, 2023). It refers to the representations that transcend the daily chores of life, a realm representing the core of human existence, potential of making a transformative effect on human lives and destinies. The term sacral or sacred, comes closer in meaning to holy, divine, transcendent, ultimate being (or ultimate reality), mystery, and perfection (or purity). The doctrine of the sanctity of life has traditionally been characterized as intrinsically good due to the cultural, historical and anthropological aspects of the concept of the sacred (sacral) are associated with the study of myths and rituals and their role in the mechanism of sacralization formed in the primitive community.

Hence, it can be assumed that mytho-phytonyms reflect also cultural consciousness, the evidence of which can be seen in the study of phytonyms in a few works on Kazakh linguistics (Yaqubova, 2023; Zharkynbekova & Agmanova, 2016), which highlighted the ethno-cultural and cognitive aspects of mythologems in the Kazakh language; and which delved deeper into the Kazakh mythology and analyzed mythophytonyms and classified them as mythonyms, mythoanthroponyms, mythotoponyms, mythozoonyms, and mythophytonyms (Uskembaeva et al., 2016).

The mytho-phytonym, Baiterek means 'a tree', for instance, was established in the Kazakh language to mean "continuation of three layers of the universe (heaven, earth, under earth)", symbolizing the initial symbol of beginning of life. The story of Baiterek, in the mythical texts, is as follows: the hero goes to the underworld and after travelling many strange lands reaches the Great Village, to help the chicks of the giant bird, Giant Caracus (Simurg), and kills the snake or the Dragon-Aidakhar. In gratitude, the bird delivers the hero to the surface of the earth. The Baiterek in this story is the world tree, and the bird and the snake are representatives of the opposite worlds – upper and lower. In their eternal confrontation, a representative of the middle world is also included – a man, the hero of a fairy tale. Baiterek – the world tree – represents the center of the universe. It serves as a door, a gateway between the two worlds, and usually sacred actions take place under such a tree. Baiterek is also located in the center of the horizontal model of the world – to the right of the tree, to the left – the sun and the star (Smatova et al., 2020). The meaning of the origin of Baiterek's existence is also determined by the connection with the word *baibishe* (the first wife of Bai (a rich man)). The root Bai in the composition of the word *baibishe* and *Baiterek* means the first, both are used in the sense of the beginning of life.

Research Methods

- *Research Design*

The study adopted a qualitative experimental research design which focused on several aspects like the mythological thinking in the minds of Kazakhs, the information stored in the names of plants, and the causal relationship between the human life and the plant world.

- *Data Collection*

The data which was collected through documentation research, which comprised historical and mythological content, particularly related to phytonyms. Specifically, the phytonyms *karagai* and *sekseuil* were considered in close connection with the content of these texts. It was necessary to find an answer to the question: what are the mythical beliefs stored in these phytonyms, and how did they affect the name of plants? To answer this question, the data searching focused on finding the origin of the selected phytonyms. In other words, in order to recognize phytonyms as mytho-phytonyms, it was necessary to investigate mythical texts that set out the reasons for the occurrence of phytonyms.

- *Sampling*

To carry out this research, a sample of a few texts was used which comprised mythological characteristics of phytonyms. These texts included the mythical text "Karagai men sekseuil" which bears the sacred idea of the Kazakh nation (Smatova et al., 2020), the legend of Kazakh folklore, the folk song "Agash olen", as well as the explanatory dictionary of plant names "Osindik ataularynyn tusindirme sozdigi" (Smatova et al., 2020), from where the definitions of the names of plants that we included in this study were taken. The mythical texts sampled for the study were examined for the usage of phytonyms in them, particularly their use as mytho-phytonyms.

- *Data Analysis*

The data obtained was utilized to compare and contrast life and death, good and evil, and to concretize the images and classification of their unity, modeled of perception of reality in connection with the names of plants. At the initial stage of the study, mythical texts were generalized, sequentially analyzed, the interpretation of the mytho-phytonyms *karagai* and *sekseuil* was given, and on the basis of this their description was presented.

Results

The findings of the study made several things evident. Right at the outset, the phytonyms and related mythical texts selected for this study revealed two things namely: 1) the existence of stereotypes established in Kazakh knowledge regarding these phytonyms; 2) in mythical texts, *pine* and *saksaul* are considered sacred trees with a "soul." The *pine* represents a symbol of stability of the world and human loyalty, strength and pride, while *saksaul* shows that it is a symbol of warmth, energy, it protects from evil, and does not strike lightning from the above. In the myth, both *pine* and *saksaul* are named side by side and perform characteristic actions of human communication: they get engaged, they marry, and bring the *kobyz* for the race.

M. Zhumabayev's song "Kobyz of Koylybay", describes how the famous kobyz player Koylybay, who came out of the column inside the Naiman, ran the demon and rode the fairy, and his instrument *kobyz* took part in the race at the request of the country in the Naiman's meal, with the hand of Barak batyr (Abdimanuly & Dossanova, 2021). The myth demonstrates that *Koylybai shaman kobyz* is included in the race with two hundred horses.

*"He called one of his devoted guys and said:
 ...There is one saksaul in the horse Meadow
 To the rock of the Jap, which has grown into a crack.
 Tie the kobyz to the saksaul,
 I believe in my mysterius Comrade".*

.....

"Joined to the race kobyz, and they are waiting at the top of the hill. At that time Koylybai was squeezed by a spirit, shivering, foam flows from his mouth, blood fills his eyes, while in the middle of the same dust there one saksaul was coming up....."

.....

...Kobyz is firmly attached to saksaul
 He opened his eyes and came down.
 Saksaul brought straightly it.,
 Kakaman comforts the voluptuous old man.
 Kobyz came, Koylybay opened his eyes,
 The dence people was astonished by the scene...

The choice of a *saksaul* for tying a *kobyz* by a shaman was not for nothing. This special property of the *saksaul* is complemented and proved by the following description in the encyclopedia of widespread belief: "in the past, our ancestors took out several branches of *saksaul* over the house. According to the elders, this superstition "saves from evil, does not strike the ceiling with lightning, just does not shoot". This text shows the belief that *saksaul* is not just a tree, but a plant that is "associated with the world of magic, demons."

The image of the *saksaul* can often be found in the texts of Bashkir folk tales: "According to the cries of the baiga, Aldar realized that somewhere there is a sand dune, and a *saksaul* grows near it; the riders should line up there and rush this way on command". The toponym *saksaul* also acts as a component of Bashkir proverbs and sayings: "Firewood from the *saksaul* catches fire, an octogenarian old man dies, and when he catches fire, a girl dies from the heat." This is associated closely with another myth which shows that *saksaul* is used as fuel by residents of sandy and semi-desert regions, due to its high heat and long shelf life, has a high temperature when burning, and people even used *saksaul* for heating iron in the absence of coal and even after burning, the bouquet can be stored for a long time. All residents of the sandy desert regions used *saksaul* as fuel for its characteristics. The fact that the temperature during the burning of the *saksaul* is high can be learned from the following myth: "Once, in a very difficult time for the people, there were people who called themselves Khojas and collected tribute from the people. The people, who have always respected Khoja, shared the last piece of their bread. One day the elders set a condition for those who called themselves a real Khoja, a true saint, to show their miracle. To do this, they burned firewood from the *saksaul* in the amount equal to the load of ninety camels and challenged the Khoja to pass through this fire, proving that he was a saint. Then many who called themselves Khoja, saints, disappeared from the country. This condition was accepted only by Seitpenbet khoja, who came out of the fire unharmed. After that, the people began to consider him a saint (Khasenova & Sarkulova, 2023).

There is another excerpt of a mythical text, where the phytonyms of *karagai* and *sekseuil* again present an interesting relationship. The mythical text *karagai men sekseuil* narrates: "Allah gave all the trees the opportunity to choose a place to settle. Pine and *saksaul* are located in a lowland, green valley. But they didn't get along with each other. One day the *saksaul* shook the stems and began to prick the pine with his small needles. In response, the pine tree began to beat the *saksaul* with its thick branches. They angered God, who hates enmity, and he brought down a mudslide on them. Pine, fleeing from the mudslide, ran into the mountains, and *Saksaul* fled into the desert. On fertile, low-lying lands, friendly trees were located instead of them. It turned out that tiny needles on the trunk and branches of a pine tree were once left by a *saksaul*. But from a strong blow of a pine tree, the trunk of the *saksaul* became uneven" (Mustafina et al., 2019). This narrative of the mythical text telling about the habitat of the pine and *saksaul* has been fixed in the minds of native speakers and in other textual situations, in particular, in artistic discourses among which the use of the phytonym *karagai* is prominent in *Story of Karash-Karash*: "when you walk from the foot of the tree to the foot of the mountain, be afraid of the intentions of this family".

In Kazakh folklore, there has long been another legend about pine and *saksaul*: *Saksaul* and cedar were native and had the same height. One day, the meadowsweet decided to betroth the *saksaul* to the *boyalych* bush according to an ancient custom. *Saksaul*, fearing these actions, fled to the sands, where he remained forever. The twisted appearance of the *saksaul* characterizes its quality as stubbornness. While the pine tree, in order to find out where the *saksaul* was hiding, climbed the mountain, peered into the distance, stretched its neck, which made it tall. *Boyalych* turned into a thorny bush in anger. In all this, the guilty meadowsweet blushed with shame, which is why its bark became red. It is assumed that based on this myth, the Kazakh folk song *Agash olen* appeared, telling about the same thing-- pine and *saksaul* as matchmakers, the pine stretched, peered into the distance, and stretched out, while the meadowsweet, which wanted to mediate in the engagement, turned red from shame.

The content of these mythical texts shows that in relation to *saksaul*, a belief was formed in the memory of the country: "holy, protector from evil." The symbolic meaning of these phytonyms is preserved in the content of mythical texts, integrated into the texts of fiction, carrying ethno-cultural information, mythical worldview from generation to generation, uniting the worldview of the nation and creating cultural unity. If we consider the relationship between these mythical texts in which pine and *saksaul* are mentioned, it is reflected that their relationships developed between the heroes that were characteristic of a person. In one case, because of enmity, they were subjected to the wrath of God, in another, they became heroes of the Kazakh rite of engagement or matchmaking.

With the help of these texts, in the minds of Kazakhs, the pine tree was fixed in the image of an arrogant soul. In one myth, it is a rival who does not get along with the *saksaul*, in another it appears as a strong soul or a relative

who wanted to find the *saksaul* who had escaped from the engagement, and stretched its neck, (became tall). The heroism of pine is often compared with the courage of a lion and a bear, and its perseverance with the strength of a birch. As for *saksaul*, it appears in the image of an innocent victim, and meadowsweet – or as a shy heroine. The image of the proud soul of a pine tree is associated with the fact that it has a tall stature. This is evidenced by the stable phrases in the Kazakh language *keudesimen kok tireu*, or *basy kekzheyu*, or *keudesine nan pisu*, or *keudesin kokke koteru* denoting pride and arrogance. In these myths, all virtues like growth, heroism and perseverance are appropriately compared to a tall pine tree. There are also phrases in the Kazakh language that compare the pine tree with the character of a person *karagaidai kaskaigan*, *karagaiga karsy bitken butaktai kaisar* which indicate qualities such as strength and perseverance (Smatova et al., 2020).

The Kazakh people also have a legend about *Katynkaragai*. The legends says thus: in the ancient times, there lived a widow with a single daughter. She hunted animals, collected livestock, and lived. Once daughter got sick, and the woman could not get out on the hunt. It was difficult to live. One day, when the daughter was asleep, the woman decided to go hunting. She got lost in a blizzard and the girl died in front of the guests who accidentally got to the house. Through several days, people from the village found the widow's body in the forest. From that time a thick pine forest is called *Katynkaragai* which changed into *Katonkaragai* over the time. It is important to note that the name *karagay* is also found in the composition of phytoponyms such as *Katynkaragai*, *Karagaily*, *Khan Karagai*, *Tortkaragai*. In Bashkortostan, one can also find toponyms formed from the basis of *karagai* (pine): *Karagai* (river), and *Karagaily* (village).

Kurban and Duisembekova (2023), commenting on the names of *Kagayly*, *Khan Karagai*, determined the etymology of the word *Karagai*, and compared the Kazakh phytonym *karagai* and the Mongolian phytonym *khargai*, with the names in Kazakh names like *Khan Kagai*, *Kagaily* and Mongolian names like *Ail Hargayt* and *Hargayt*, and came to the conclusion that the lexemes *karagan* // *khargana*, *karagai* // *khargai* are single-root lexemes. It was also determined that the common Turkic-Mongolian adjective *kara* // *khar* conveys the color of the tree, and that the toponyms are *Karagaily* // *Hargayt* is represented by the Mongolian lexeme *khargai* and Kazakh *karagai*, which consisted of the word *kara* common to the Turkic and Mongolian languages *kara* // *khar*, the ancient Turkic *ï* – lexeme "agash" and the common ending for the Turkic and Mongolian languages *yai* / *-käü* (*uai* / *-kai*). The lexeme *ï* – "agash, buta", "osimdik" ("tree", "plant"), which is the basis of the word *Agash* / *iyach*, is found as early as the seventh century on the Tonikuk son stone, in the ancient Turkic dictionary (Konyratbaeva, 2019).

Discussion

The findings of this study are consistent with a number of previous studies. Zokirovna (2022) considers this use of the phytonym in his scientific research, and emphasizes the skill of the writer who demonstrated that nature has a character and therefore can be symbolized as a person. This use of the phytonym can be seen as an indicator of the breadth of the intertext field of mythical texts. It is possible to draw a parallel between the discord of *Baktygul* and *Zharasbai* and the unfriendly relations of *saksaul* and pine, which demonstrates the expediency of using a mythical cognitive model in artistic discourse. This corresponds with the artistic model and the mythical model adopted in this study. Mythological rhymes can be present in people's consciousness not only when there is a connection with the information in the mythological text, but also when there is no connection with the mythological text at all.

The study revealed some of the external signs of the plant, which served as the basis for its name, or the characteristics associated with its purpose in everyday life, and also remained in the human mind. It was found that Kazakh language preserved the following uses of plants: first, the comparisons that revealed the external description and quality of plants, for example, *karagaidai tup-tuzu* (slender as a pine), *karagaidai tik* (*tip-tik*) (smooth as a pine), *karagaidai kalyn* (thick, dense as a pine), *muiizi karagaidai* (boldy) (horns like a pine); second, plant-related periphrases: *karagai* // *sibir karagaïy* (*pine* // *Siberian pine*) such as *taiga nany* (*taiga bread*), and *orman patshasy* (*king of the forest*). Likewise, Siberian pine is one of the most beautiful plants in the forest, which the Siberians call *taiga bread*. When pronouncing the combination *orman patshasy* (king of the forest), a person can feel the greatness of the Siberian pine. Last, but not the least, most of the plants are coniferous trees, especially cedars. These trees, known as *Miss taiga*, can tolerate frost and therefore are well symbolized (Kaliev & Ramazanova, 2012).

Analyzing the definition and notions related to the myth within the framework of this scientific research Lazareva et al. (2020) consider that throughout the creative life of a person, he remains in close connection with language, while concealments of various mythical worldviews are accumulated, which appear depending on the knowledge and beliefs of people of that time and serve the society: "in the multitudes of languages that have been intertwined with it since the time of the conscious life of Man, various treasures of the Mythic Worldview are stored. They arise from the knowledge and beliefs of people of that time and serve this society to a certain extent)" (Rupysheva, 2020). When analyzing mythical texts related to the concepts of *karagai* and *sekseuil*, Rupysheva (2020) believed: "myth is a basic phenomenon of human culture, a very old expression of ideas about a person, and his worldview. Therefore, it is extended to all types of social consciousness, it applies to all."

Shanayev et al. (2023) recount the mythology of the pre-Kazakhs, and recognize universal nature of knowledge, and dwell on the preservation of the ancient Kazakh, proto-Turkic basis of the myth, highlighting the maximum disclosure of national cognitive values in it. It is believed that any word in the Kazakh national language and culture is a symbol, since every word has a mythical content. Thus, the culture of one ethnic group is reflected in another through its linguistic symbols, not only within a society, but also in intercultural and inter-state relations. For instance, Dmitriev (1997) considers the etymology of the word *agash* in the form of the ancient Turkic *ï* – "tukym", "buta", "agash" ("seed", "branch", "tree") + affix *iuas*. Based on these data, we can say that the root of the word *kara*, *karagai* carries not only the meaning of the adjective name, it has a syncretic character of the meaning of the verb *kara* (see) in mythical texts. Thus, the etymology of the word *karagai* within the mythical text: in the meaning of the verb *kara* (see): 1) "*karaytyn agash*": within the framework of the second mythical text: 2) "*sekseuildi karaytyn agash*" ("the tree looking after the *saksaul*"), in the phytoponym "*Katonkaragai*", "*zhogalgan katyndy kagan*" (in this case, the word "*karagan*" has the meaning "*to look for*", so this combination can be translated as: "*to look for a missing woman*").

In the content of the mythical texts examined in this study, we can analyze that, in the first text *saksaul* was punished by God for hostile relations with a pine tree, then in the second text it appears in the image of a relative of a pine tree who escaped from an engagement, and is endowed with a stubborn character. It can be assumed that this trait of stubbornness of *saksaul* correlates with its appearance. In the dictionary also, *saksaul* is described as a solid tree, 5-10 meters high with dark gray bark, growing in groups on salty, sandy lands, with a curved trunk and a large number of branches, roots go deep (8-10 m.), resistant to drought, heat, lives 40-50 years, has no leaves, their function is performed by green and young shoots, holds sand, is a good fuel and food for young animals (Smatova et al., 2020). For this reason, in the consciousness of the Kazakh people, *saksaul* is associated with heat and fire. On the basis of this in the Kazakh language there are such comparisons and metaphors: *сексеуілдің шоғындай* (like the coals of *saksaul*), *көздері сексеуілдің шоғындай жанып тұр* (eyes burn like coals of *saksaul*), *сексеуілдей берік* (as strong as *saksaul*), *жасыл көмір* (green coal), *шөл аруы* (beauty of the desert), *құмайт шөлдің тас көмірі* (sand desert coal), and *шөл патшасы* (king of the desert).

The findings also revealed how *saksaul* is considered not only in connection with pine, but also with several other words in legends. It is also associated with a Turkic word *sexeuil*, which means "*tail of a horse*." *Saksaul* is also called "*the tree that does not give shade*". Likewise, the Syr people considered *saksaul* as quite well spread; there is information that our distant ancestors left several branches of the *saksaul* on the roof of the house in order to protect against troubles, from lightning strikes. The poet, E. Raushanov, wrote about *saksaul* as a brother: (Abdimanuly & Dossanova, 2021). Similarly, Zhumabayev's lyrical song "*Koilybaidyn kobyzy*" tells how the *kobyz* (musical instrument) of the famous *kobyzist* Koilybai, a descendant of Baganalyz of the Naiman family, took part in horse racing (*baige*) (quoted in Abdimanuly & Dossanova, 2021). The races were organized in honor of Naiman's wake, where Koilybai arrived under the patronage of *batyr* Barak, riding the *devil* and *peri*. The *kobyz* of the shaman Koilybai took part in the races together with two hundred horses. Koilybai, having called one of the horsemen to him, asked him to tie his *kobyz* to one of the *saksaul*, which grows at the place of the race. This text further narrates that Naiman joined the mare to the races, and everyone began to wait noisily for the end on the top of the hill. At this time, Koilybai began to shake, foam flowed from his mouth, his eyes became bloodshot, dust rose, in the center of which suddenly there was a *saksaul* with a *kobyz* tied to him.

A description of the characteristics of the *saksaul* plant can be found in other texts. The Kazakh people remember the story of the *saksaul* associated with marmots. Marmots, like humans, are very sensitive animals. They also marry off their daughters. The minks of marmots that live in the mountains always have a *saksaul*, which is a plant of sandy soil. The secret lies in the fact that the marmots gave the task to the groom, who came to ask for their daughter's hand, to bring the *saksaul*. He had to go through difficulties defending himself from animals, birds, hunters. It was necessary to bring the *saksaul* in the teeth. If the groom passed this test, then he received the consent of his parents for the wedding. It is not surprising that, performing such a task, the groundhog could become someone's prey. Thus, the *saksaul* brought protected the mink from lightning.

The study revealed interesting facts about the pine tree and the related myths. The pine tree, defined by Kazakhs in accordance with the content of mythical texts, appears in two images: first, a pine tree in the image of an arrogant soul (in the first myth - a rival who does not get along with a *saksaul*; second, in the image of a strong soul (in the second myth - a relative who wanted to find a *saksaul* who escaped from an engagement, as a result stretched its neck, became tall) (the meaning of the verb "*kara*" as part of the word *karagai* also correlates with the content of the mythical text). The root of the word *karagai* is the word "*kara*", which has a syncretic character: the meaning of the adjective name is associated with the color of a pine tree. The second meaning is the verb "*kara*" (in the mythical text it is expressed in the combinations *sekseuildi karau* (*izdeu*) (to look for a *saksaul*), *karagaily ormannan adaskan katyn karau* (to look for a lost woman in a pine tree in the forest), *karagaily ormannan zharaly koyan karap, adasu* (look for a wounded hare in a pine forest, get lost). The image of the phytonym *sekseuil*, fixed by the Kazakh consciousness, is also in accordance with the content of the mythical text, appearing in the following form: stubborn (corresponds to the appearance of the plant);

having protective properties (binding the shaman's kobyz to the *saksaul* and winning the races; *saksaul* on the roof of the house as a belief in protection from lightning, *saksaul* in the minks of marmots and etc.). Although the continuity of the content of phytonyms and mythical texts has changed due to the complexity of human thinking, it is widely used in the content of modern literary works, in other words, the intertextual field of mythical texts has expanded. It is revealed that mytho-phytonyms correspond to the mythical cognitive model.

Conclusion

Thus, as a result of the conducted research, the following conclusions can be drawn: first, any plant name can be attributed to a phytonym, but not every phytonym can be a mytho-phytonym. For such names, mytho-phytonyms must be based on mythical texts, folklore works that reveal the features of the origin of the plant, its properties or its habitat. Second, mytho-phytonyms reflect the cause-and-effect relations of the human and plant world. With the help of texts related to mytho-phytonyms, it is possible to recognize the first mythological features of human thinking into cognitive models. Third, in mythical thinking, mytho-phytonyms have such relationships that exist between people. They also become relatives (the ancient rite of engagement, matchmaking) (*saksaul* and *boyalych*), to receive the bride's hand, they pass tests (*marmots*). Lastly, it can be assumed that phytonyms are a cultural code that carries the mythical understanding of people in relation to the plant world.

In the minds of the people, *saksaul* is known not only as a plant with a stubborn character, but also as a plant that protects against lightning, and is also familiar as a good material for fuel. The study brings out all these qualities of the *saksaul* and the fact that the victory in the race was won by a kobyz, which was not tied to another plant, but to the *saksaul* exactly. It is unequivocal that there is a relationship between the mytho-phytonyms *karagai* and *sekseuil* and the notions of related units of the language. The content of mythical texts indicates that the names of these phytonyms, are given depending on their appearance and smell, as well as the suitability of these plants for eating by animals, use by people in everyday life.

The analysis of various mytho-phytonyms in this study proves that the triads such as "man – language – thinking", "man – universe – language", "man – language – culture" have been embodied in the human worldview for a very long time, and is also an obligatory component in the knowledge of the world and human self-consciousness. The study also establishes and transmits the symbolic meaning of phytonyms in the cultural consciousness of the nation through the content of mythical texts. The recognition of phytonyms in the mythological aspect complements the knowledge of the Kazakh culture and worldview. In the Kazakh worldview, it is necessary to analyze the ethno-religious aspect of phytonyms formed on the basis of mythical thinking, mythical knowledge in the diachronic aspect and determine the features of historical linguistic development.

One of the phytonyms in Kazakh mythology that needs to be studied in the future is Adyraspan. Beliefs about this mytho-phytonym are preserved in superstitions (burning and smoking adyraspan at home or a sick person), folk medicine (eating adyraspan seeds can destroy cancer cells), mythical texts (words spoken when tearing adyraspan). The study of their mythical and symbolic meaning in the linguocognitive, discursive, linguacultural aspect is interesting and important in demonstrating the continuity of language and culture. The findings of this study would prove to be a valuable contribution to the study of the relationship between language, culture, and mythology. There are full prospects for further research in the study of other mytho-phytonyms and the creation of a dictionary of mythophytonyms of the Kazakh nation.

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